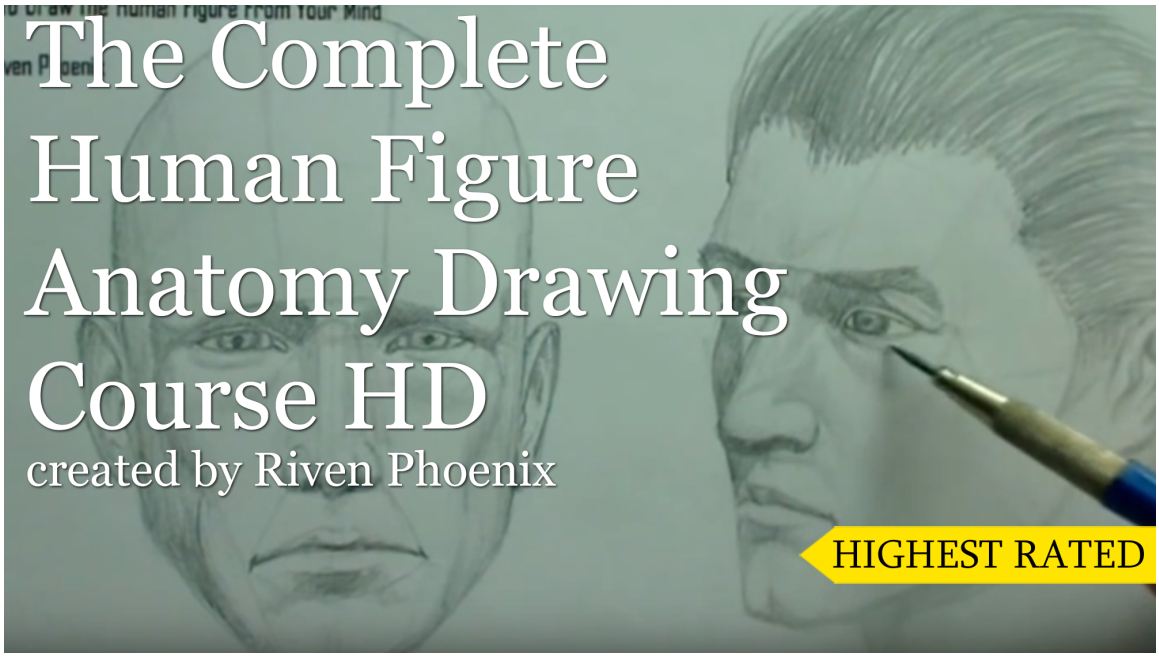

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 029 - The Fitting of Scapula on Chest Cavity - View from Side

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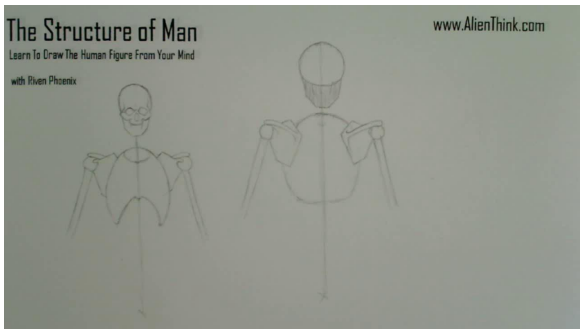
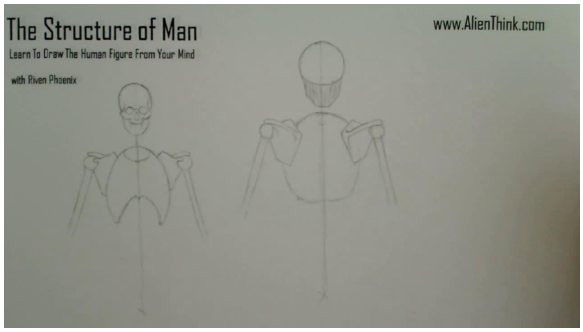
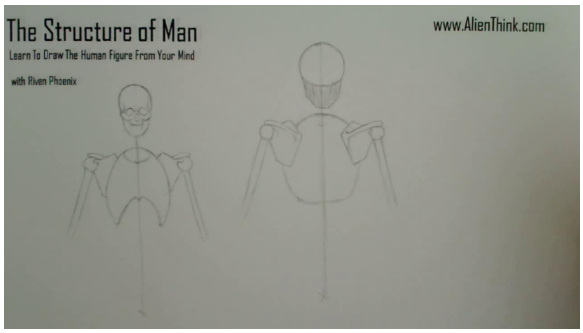
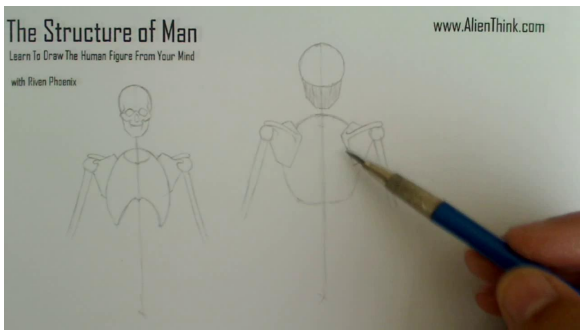
1		Hey guys, my name is Riven Phoenix and welcome to the Structure of Man Learn to Draw the Human
2		Figure from your mind training course.
3		Okay, so now in the previous lesson, we have looked at how we can use the idea of ratios
4		and obviously the concept of the formulas to put down the scapula on the back and then

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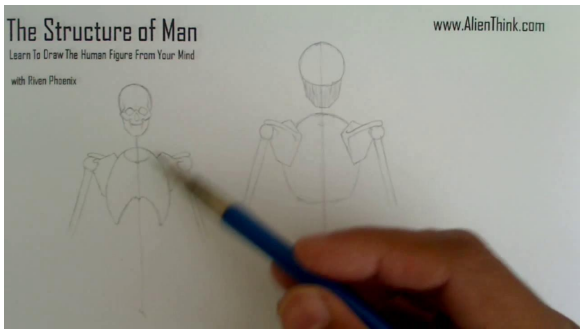
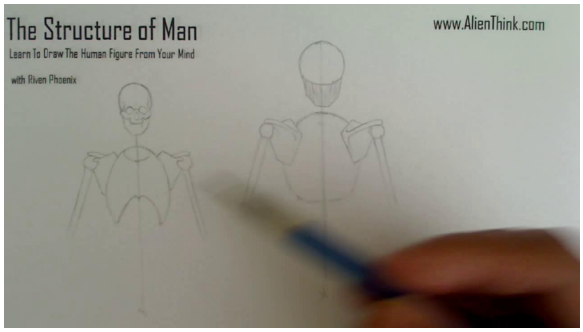
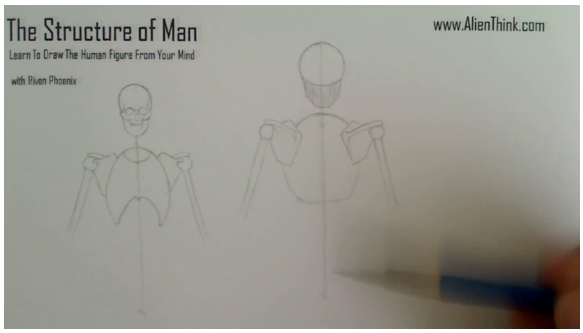
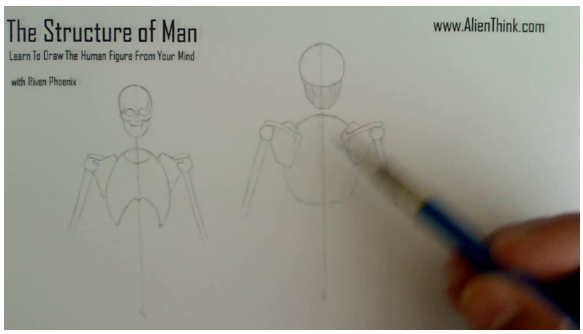
5		on the front.
6		Right, so here you can see that as you're going through this process of putting down your
7		figures, you should start to understand the importance of this idea of this one concept
8		as to how when we're drawing out the figure, we really will be using like a toolkit system

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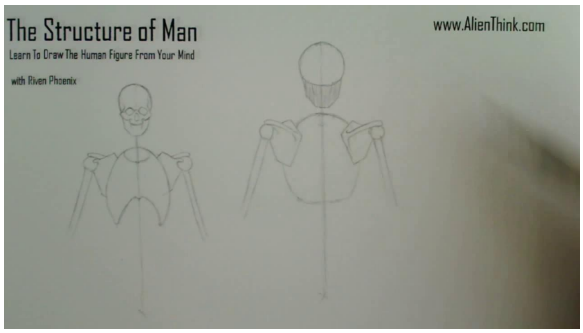
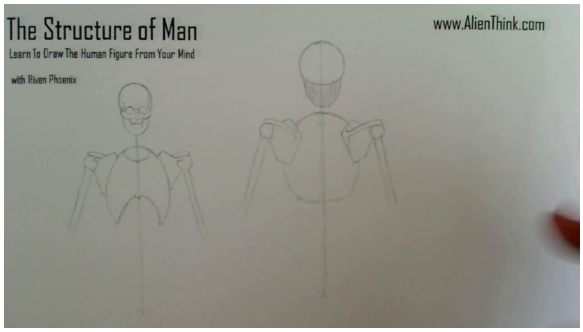
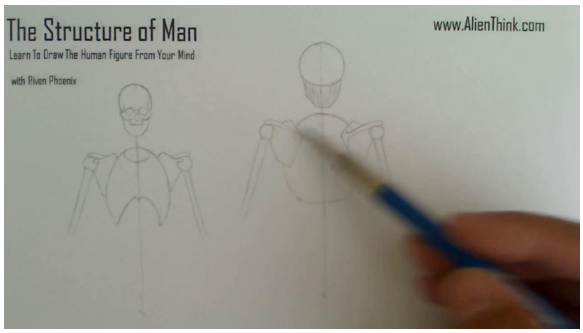
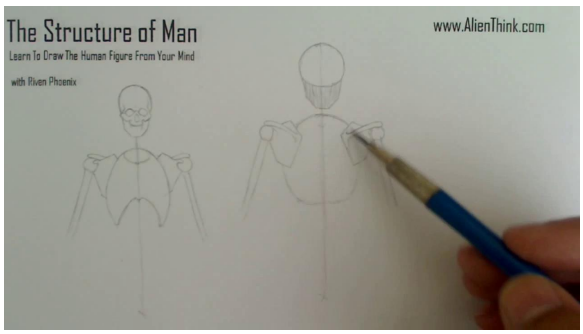
9		and it will just be a basic shape and it will be looked at as an organic object, right?
10		But that organic object in the mind just knows everything about it, right?
11		So this process of drawing the way we're doing it, here where we're putting everything
12		on, this is again, so we can force the mind to understand things, right?

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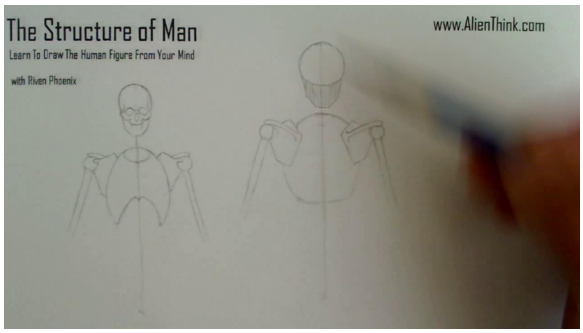
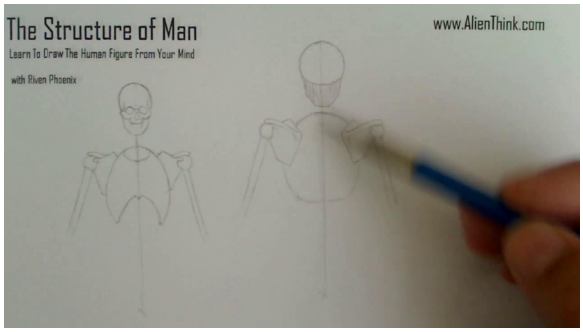
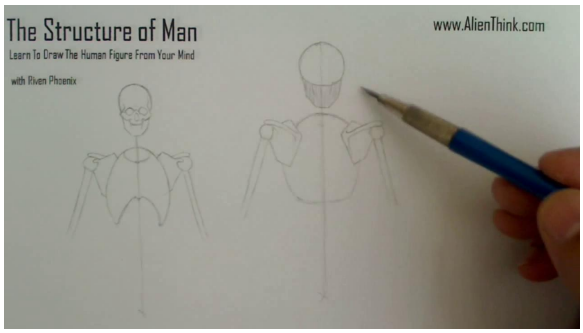
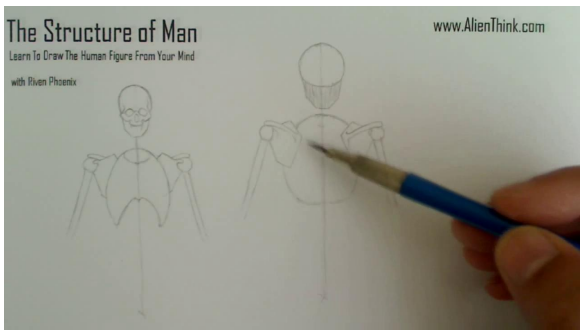
13		So if you obviously want to draw out a skeleton system, right, in a much more organic way,
14		right?
15		You just have to look at the ratios and draw it out in an organic way and then be able
16		to use the concept of the formulas and you can just draw it out, right?

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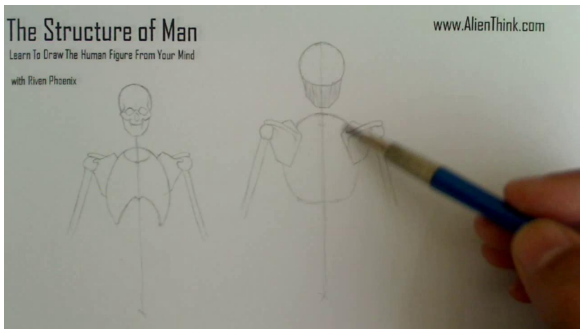
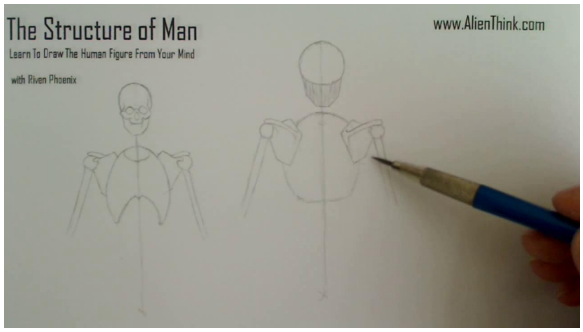
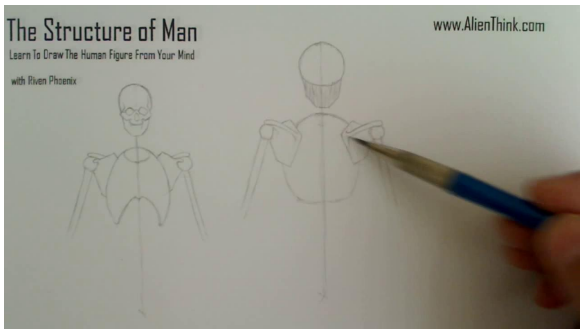
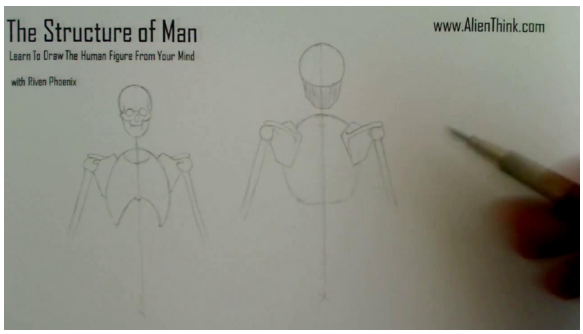
17		So in this section here, we have, we've found that we do have to use formulas to put it
18		out, right?
19		But as long as we get the concept, even freehand, we can draw it out, right?
20		So it's going to be like a sketchy style, right?

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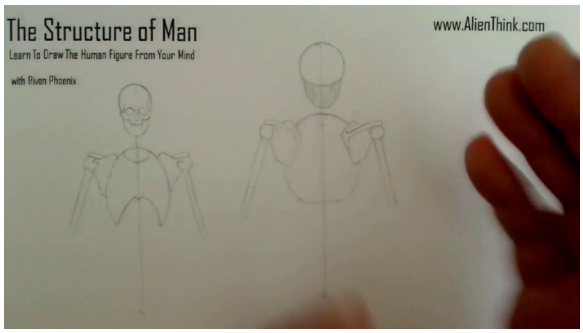
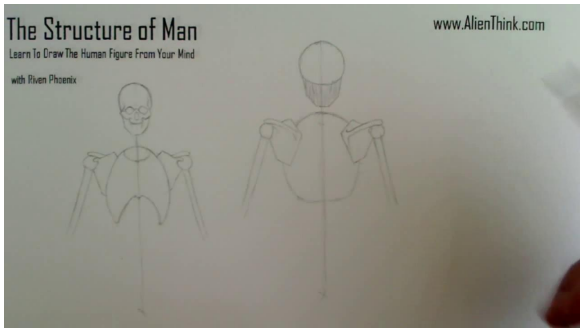
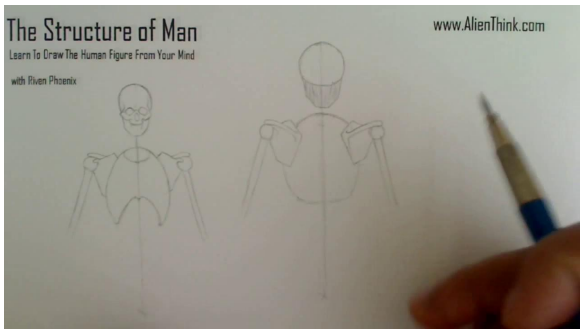
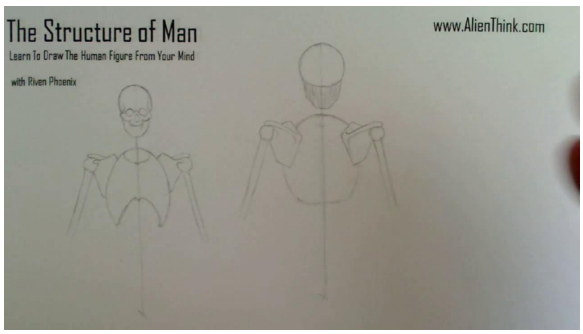
21		So what I want you to just take away from this is start, we're starting to move towards
22		this concept of this idea of, or just understanding that the whole, the entire structure of the
23		skeleton and all the muscles put together with all the surface and not it, we should really
24		be looked as a, a, an object of one.

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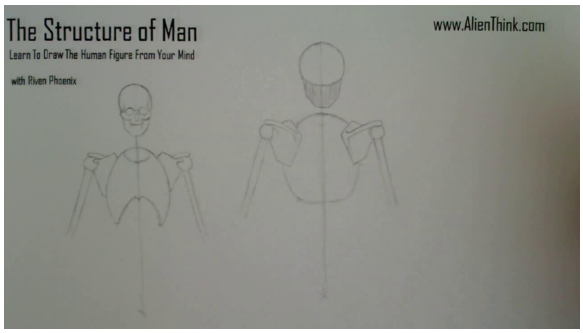
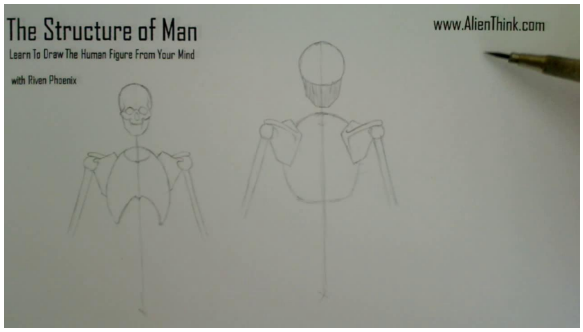
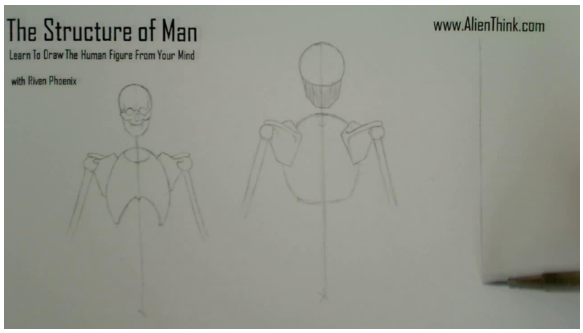
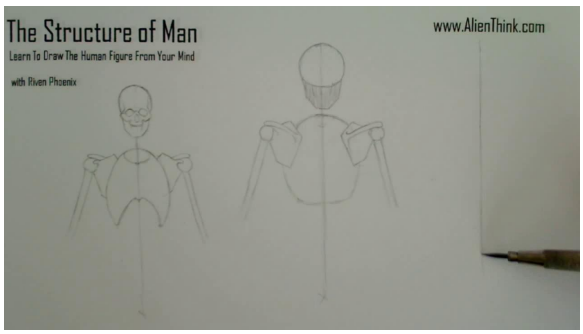
25		Okay, so what we want to do now is look at how to do this from the side view.
26		Okay, so what we're going to do first is before doing anything, let's just draw out a side view
27		here.
28		So here I'm going to do this a little more bigger, so you can see, so here it's going to be

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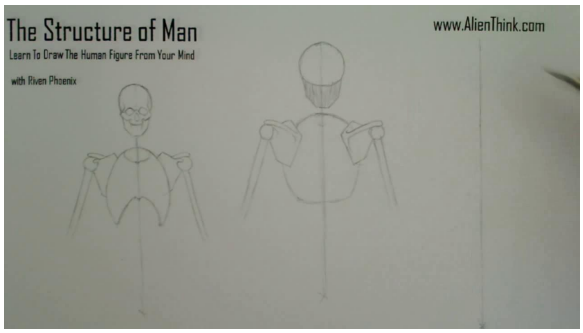
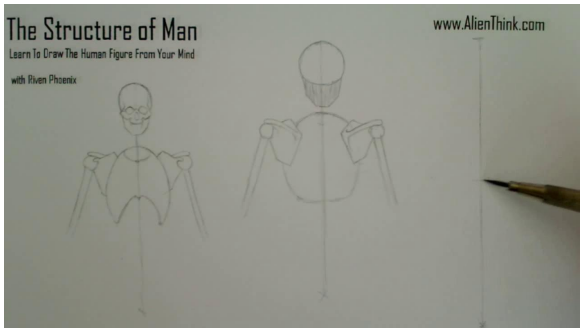
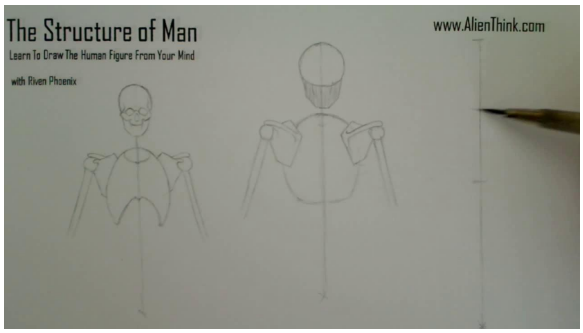
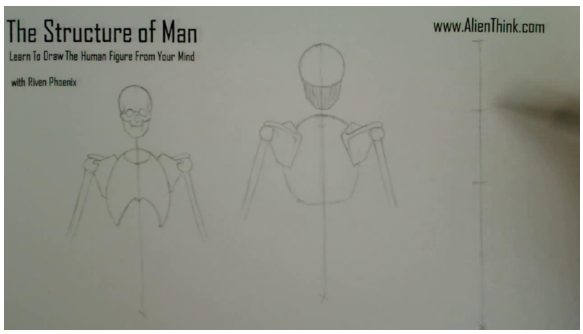
29		there, ready for the crotch, this is going to be the top and here this is going to be
30		where the, what about the, pick muscles is the navel and then about here it's going
31		to be the area for the chin, right?
32		So again, what happens is see, like when we just look at this from here, because we put

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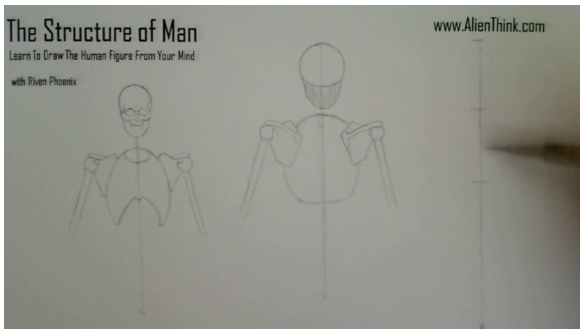
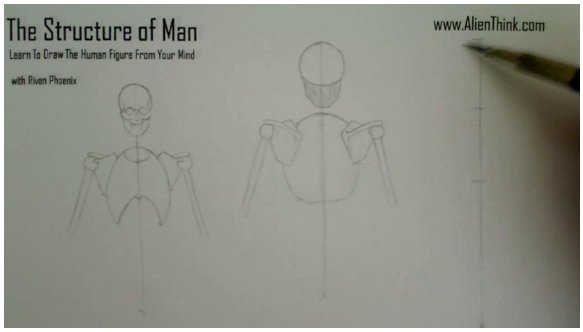
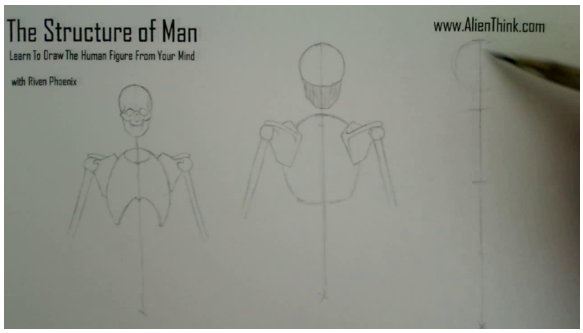
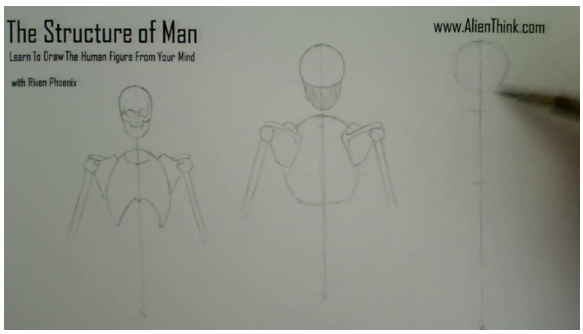
33		the line down here, because this, this is more of a steady case, right, even when we put
34		this circle down here for the side view, what happens is that we're really just understanding
35		this as a concept of one, right?
36		We know that this is going to be a skull, so you can see that what's starting to happen

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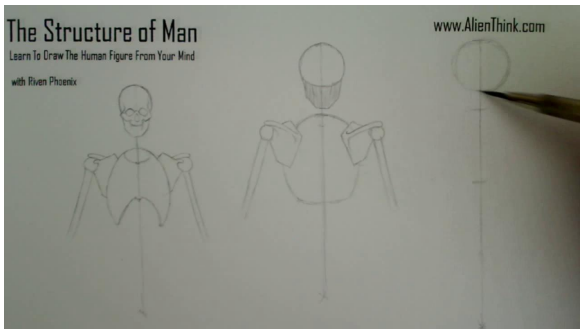
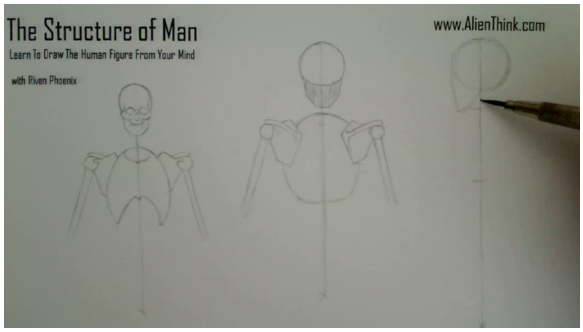
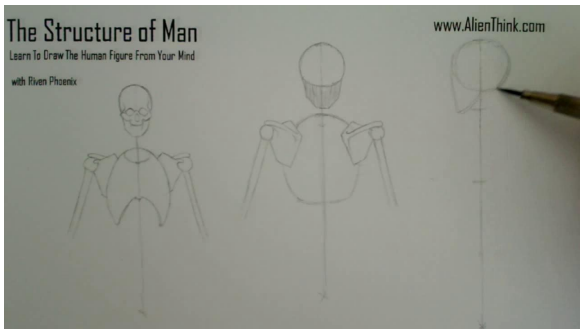
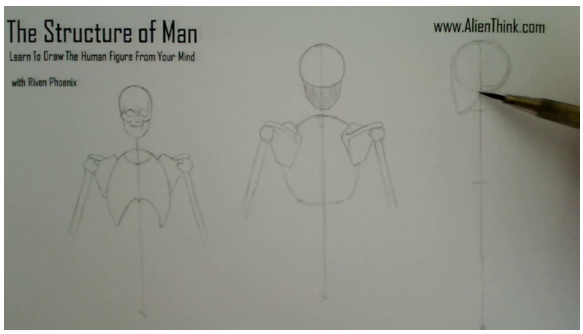
37		in the mind, that it understands, right, understand that you're just trying to draw a scull
38		out, just like this, right, it's the, the idea of this forms, right, so what then what
39		happens is that, because we don't have enough, we haven't really put enough information
40		in the mind about this, it starts to divert and then where we start to go like this,

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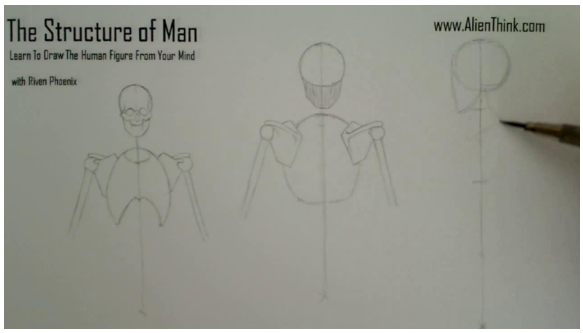
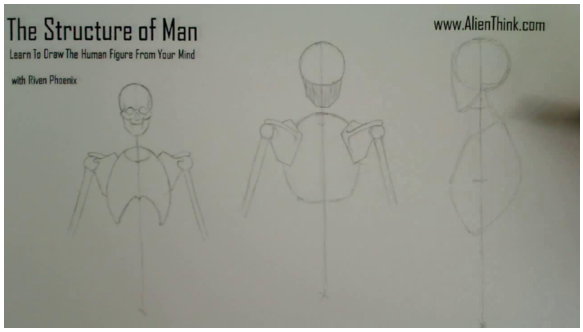
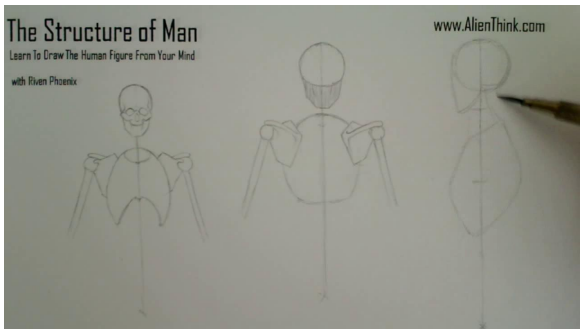
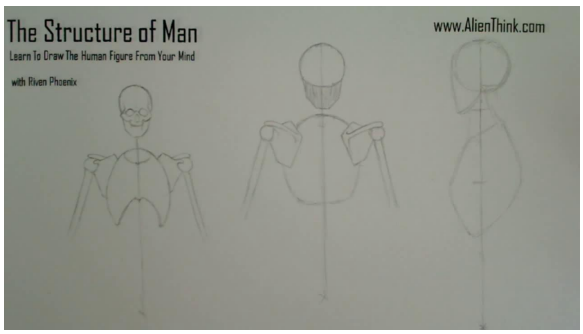
41		it starts to disassociate itself from the concept of this idea of one, right, right?
42		So when you're drawing it out, you're just going to do it this way, just like I'm showing
43		you, right, and then here you would just make everything into basic shapes, like almost
44		like a 3D mannequin.

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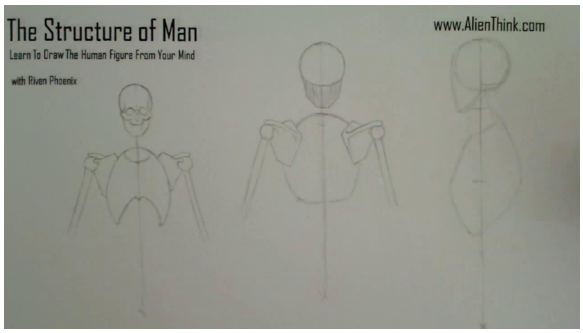
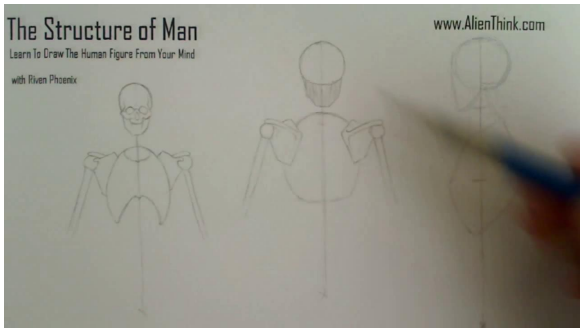
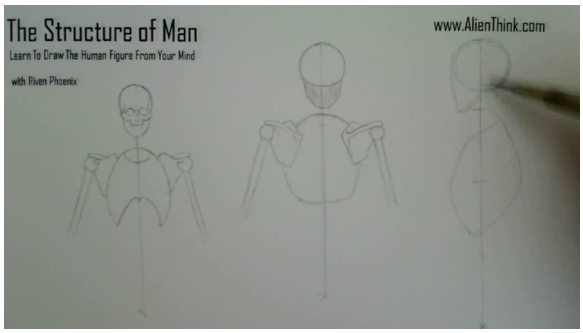
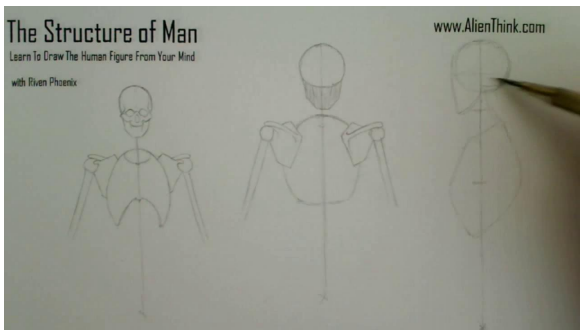
45		So we're going to look at that concept in the next lesson, so we can, you start to see
46		how we can use this information, how far we've come.
47		So once I've gotten this basic idea down, right, so I know I just need to divide really
48		just this whole from top to bottom in half, once I have this I know that really is just

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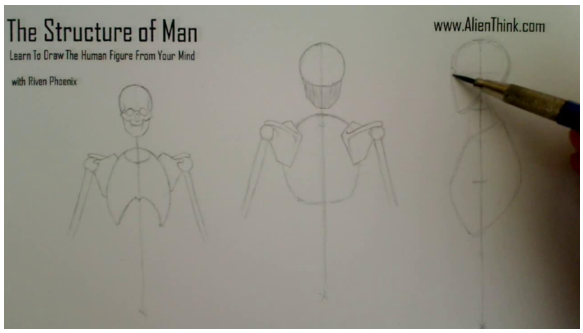
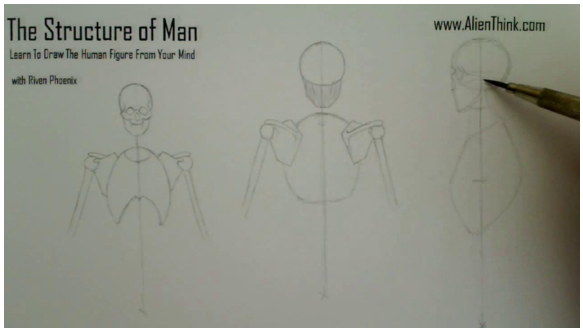
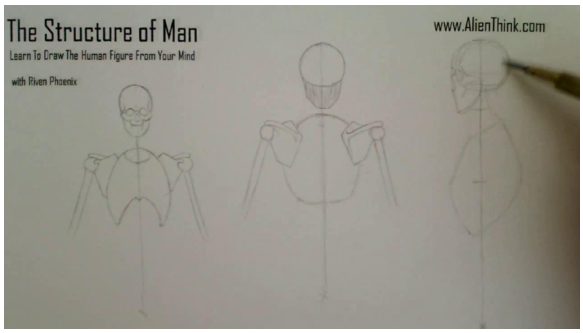
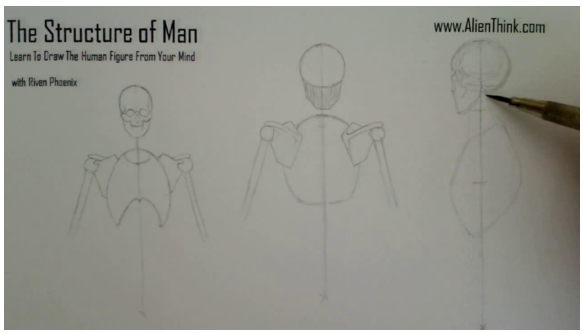
49		going to come down to drawing out the skull, very simply just like this, right, I can just
50		sketch it out like this, I mean all of this is just now, and these are obvious statements
51		that we're making on, when we draw this out, right, we just know that it's going to work
52		out, and over here is your jazz cabin, right, so we can now fix this up here, I'm just

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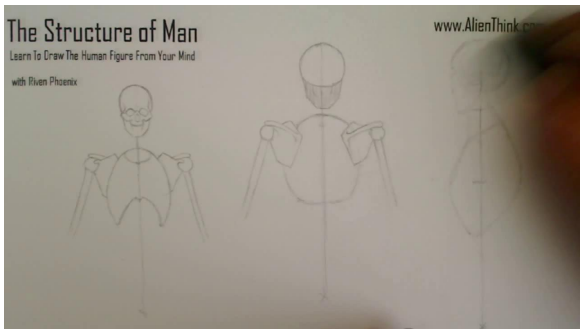
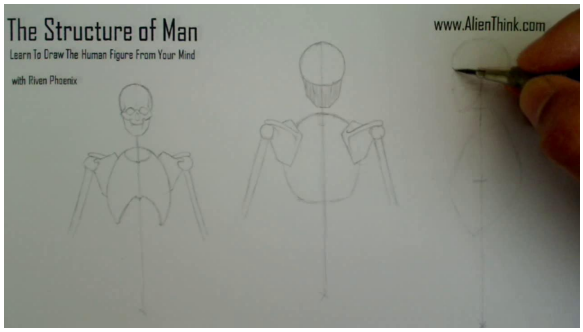
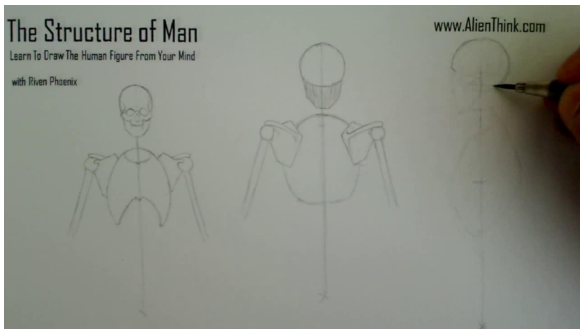
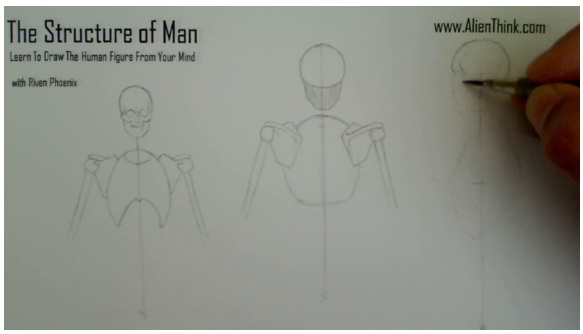
53		going to erase some of these lines now because I've got the basic idea down, so now we can
54		start to work on just making an own version of the skull, right, because the idea for
55		the toolkit is really to just use it at the template system, and then put your own version
56		out over here of your concepts, right, so here it's going to, right off like this over here,

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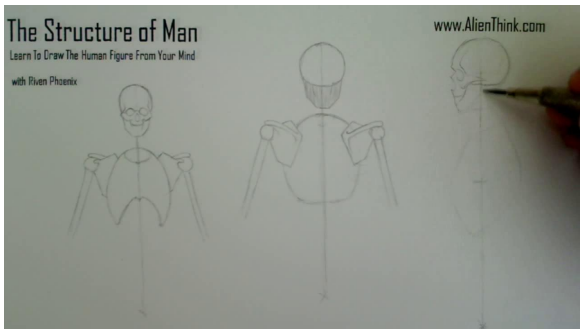
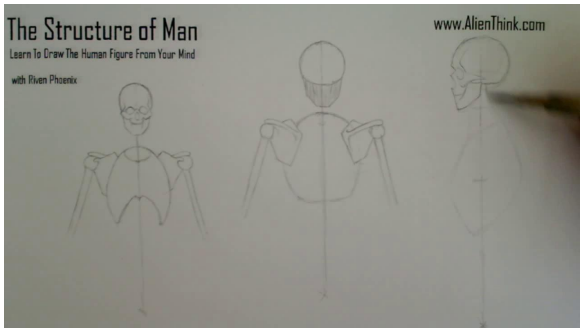
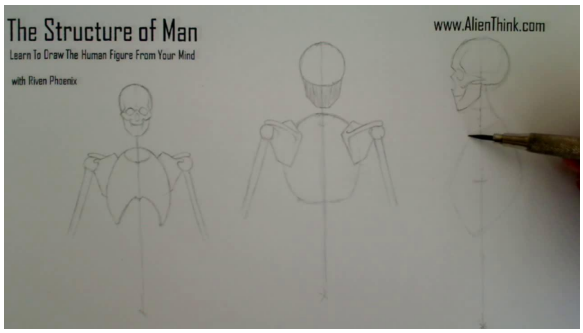
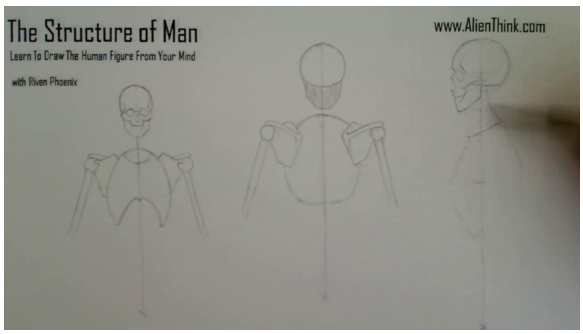
57		okay, and there you go, that just becomes the skull, and here we know that this is going
58		to be the neck area over here, right, this is really divided in three different sections,
59		I know that the clavicle is over here, this is why I went up in this direction, and I knew
60		see when I drew it out so fast, it's because we can just look at this and say that right,

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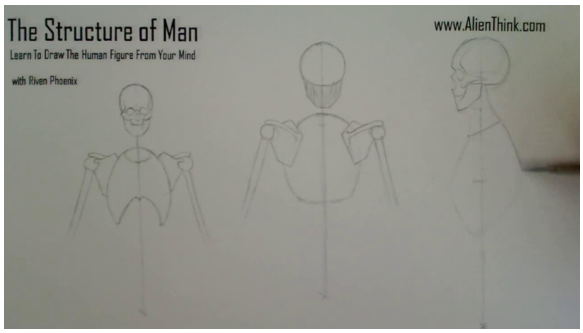
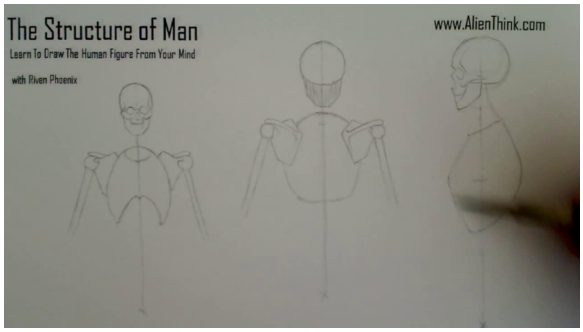
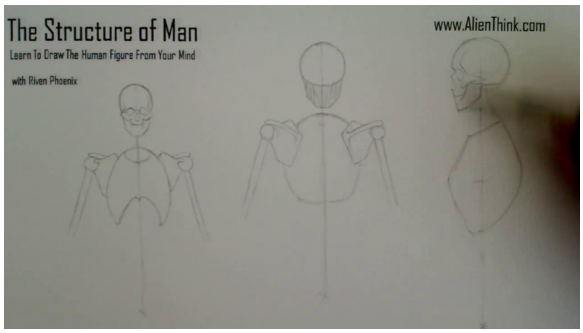
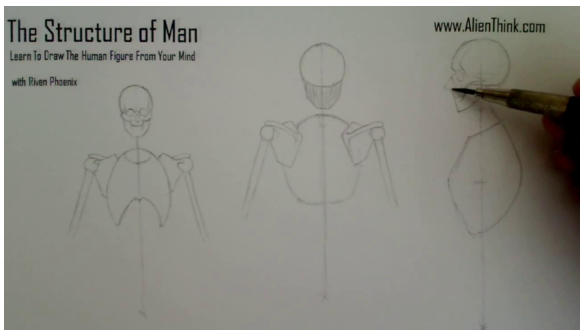
61		it's just going to come here anyways, right, it's just about all about these ratios that
62		we have to be aware of, when we're just drawing it out, you know, just, and even when I came
63		on the front, it's really just knowing that the nose is really just going to be like this,
64		anyways, right, it's going to come about here, okay, so in our original idea for the toolkit,

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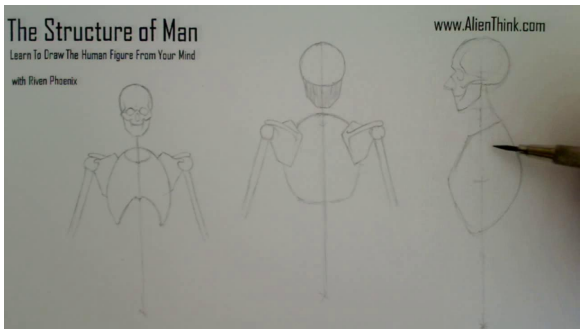
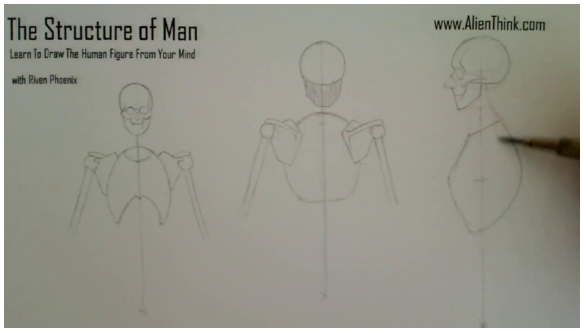
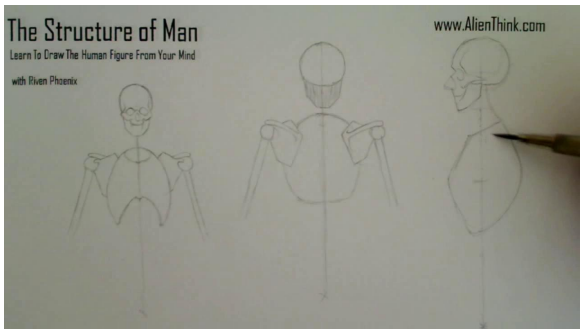
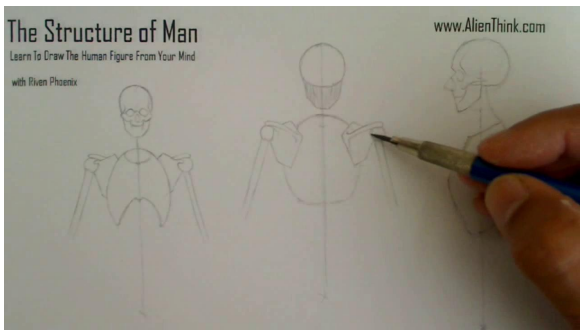
65		we had said that we're just going to look at from where this clavicle is, and basically
66		roughly around here, because the shoulder can be up and down depending, right, so we can
67		just make an assumption that this is where the ball joint is going to be, right, so in this
68		understanding, we also know that the ball joint is going to be here, this is what we're really

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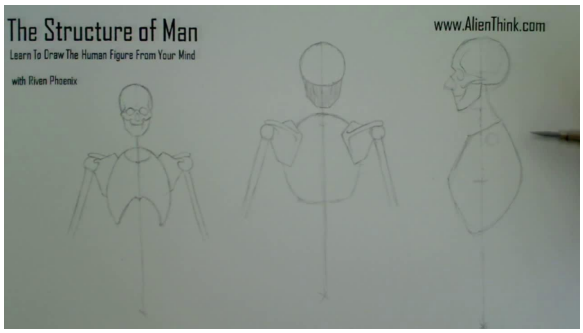
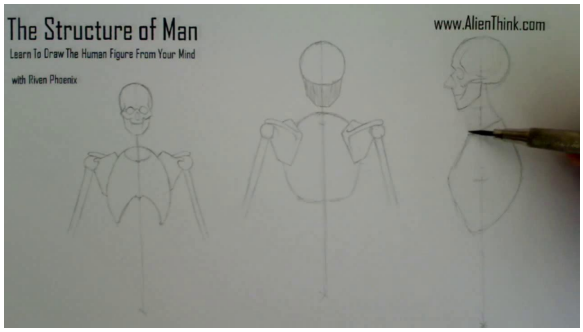
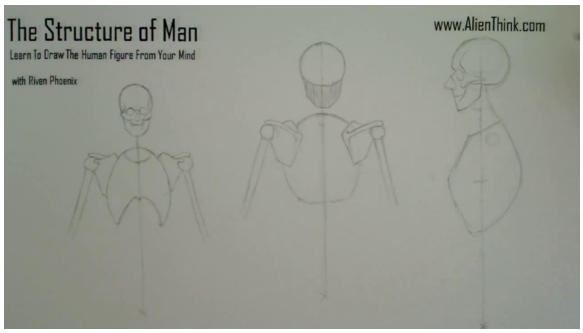
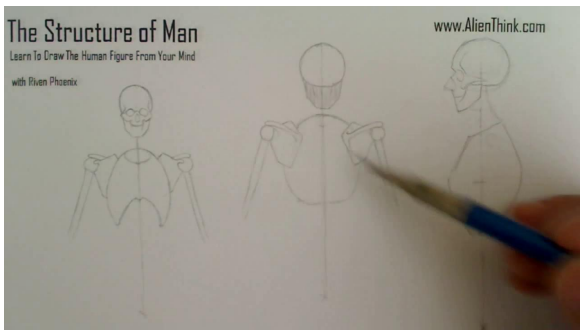
69		talking about over here, so if you can see that this is where the clavicle is over here,
70		right, so we just make it like this, right, so now the thing is how do you draw this thing in 3D,
71		in really, the 3D meaning that how do you draw it from this view, so now what we have to do
72		is to do a little bit of investigation here, right, so now the thing is that we already know

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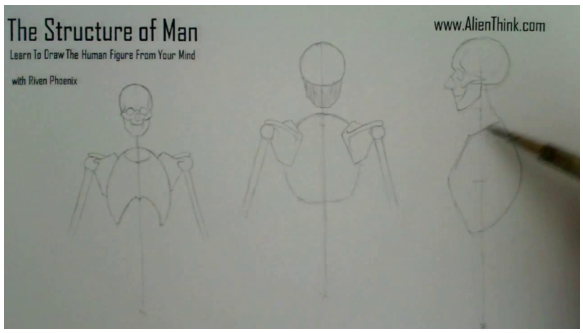
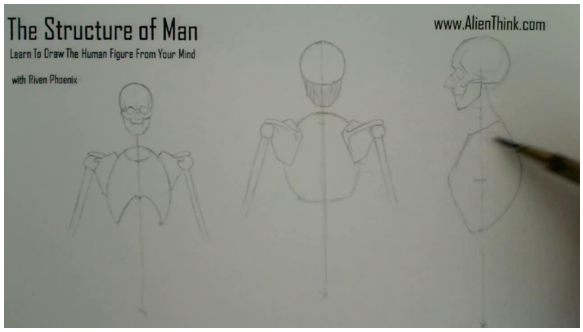
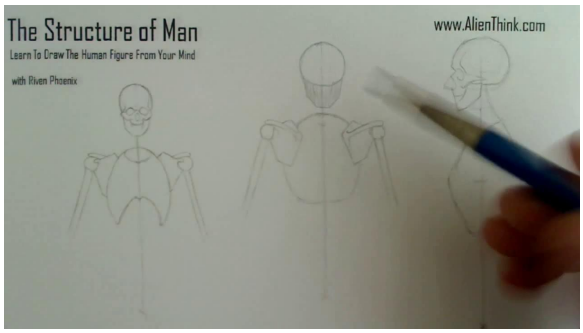
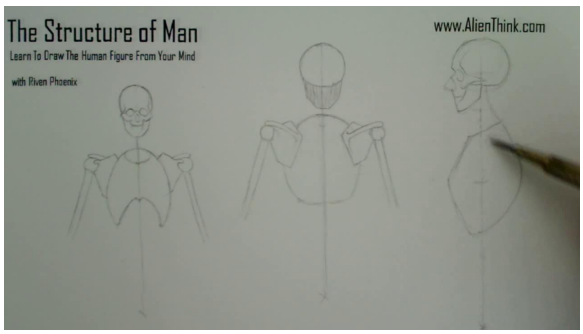
73		from understanding the 3D form of the chance cavity that is really going to be very roundish
74		from the back, right, so obviously this thing here that I put it over here is really kind of going
75		a little bit towards the, it's a little bit towards the front, but it's really not going to be that
76		much, right, because it has to sit somehow on this area over here, right, so what we have to do is

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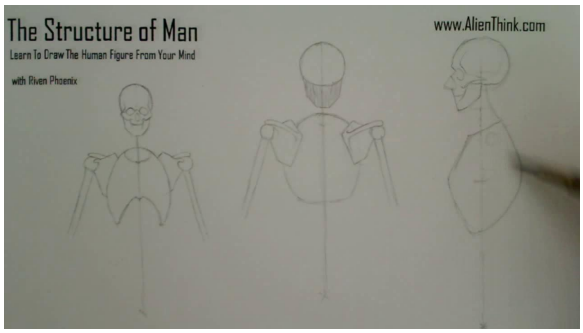
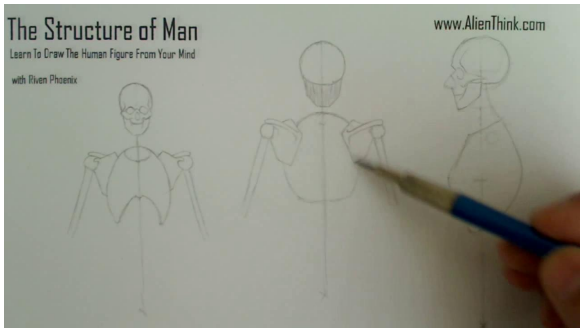
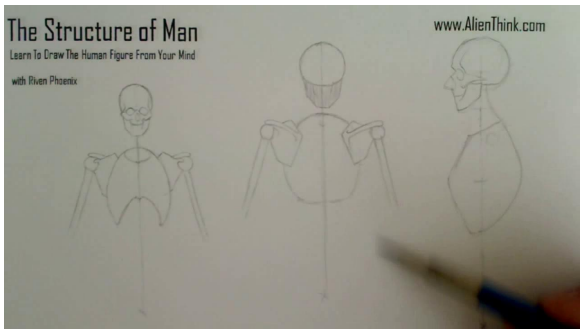
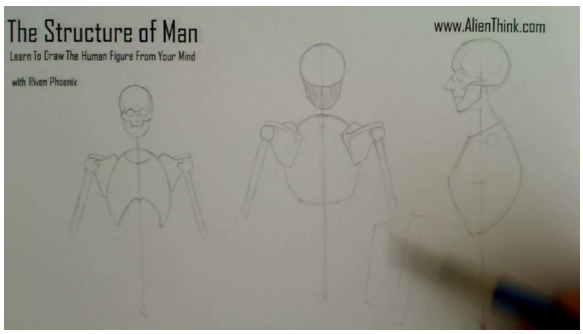
77		understand how to do this thing in a much more simpler idea, rather than looking at these lines
78		and trying to conform it into a 3D space, so here I'm just going to do some sketches here, right,
79		so if I had to draw this, right, so let's just do this formula in this plank of wood like this for
80		the scapula here, right, so if we had to draw this out like this, we already know that over here,

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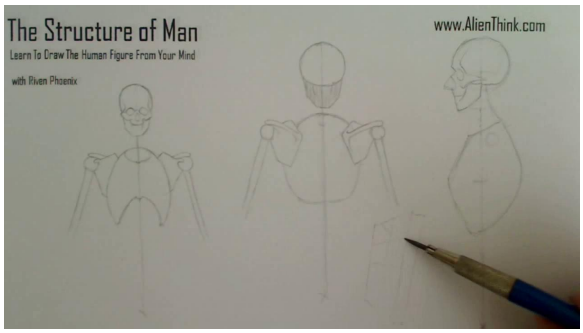
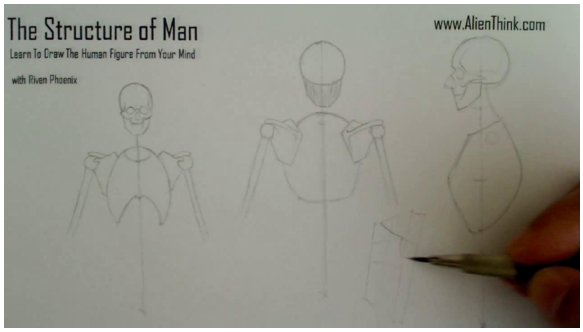
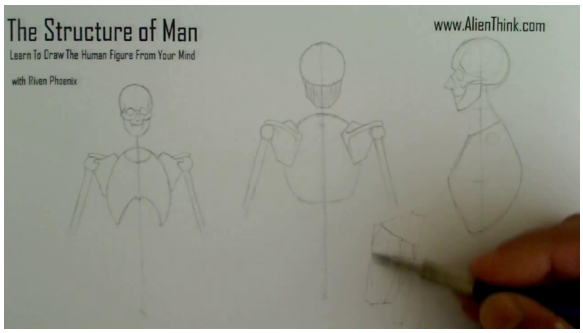
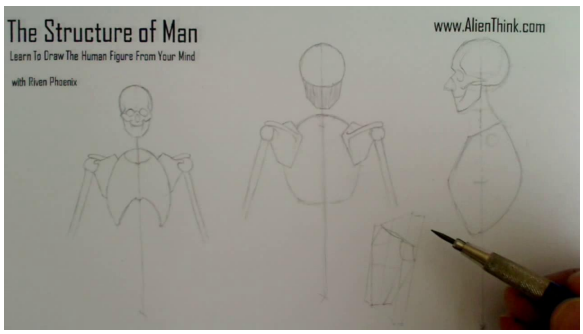
81		this is the line, we already know that okay, it's just this one line here, one line here,
82		right, I can begin to get like a basic idea of how I want this to look in 3D just like this over here,
83		right, it just needs to be like this plank of wood that I want to cut out, right, and then we already
84		had talked about in the 3D form area that we really just need to understand it in this point of view,

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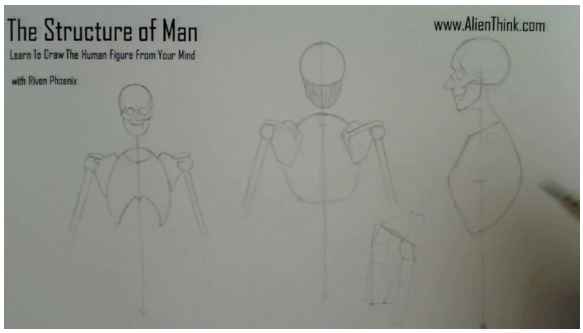
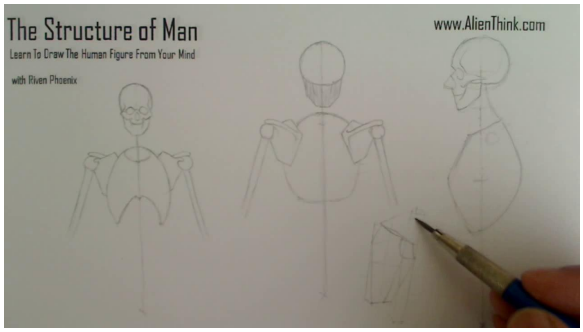
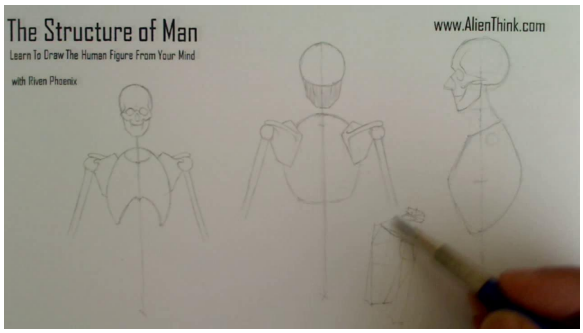
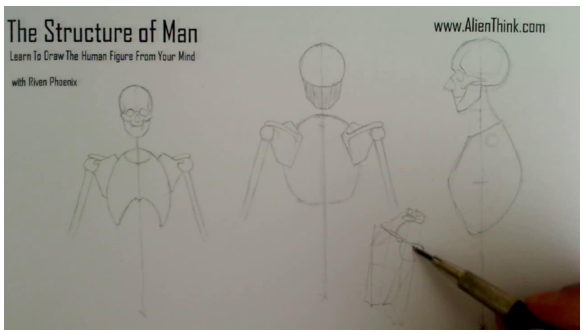
85		right, so really if you think about it, it's nothing more than just understanding okay,
86		I know that it's really this thing here, I need to just imagine this in these 3D forms and then
87		just go down in that way, in that direction and this will help to get those ideas out from the
88		mind as to look you got up, you have to be aware of its 3D design, right, so if I raise all this stuff

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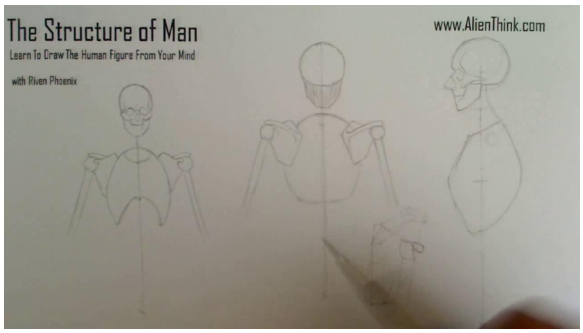
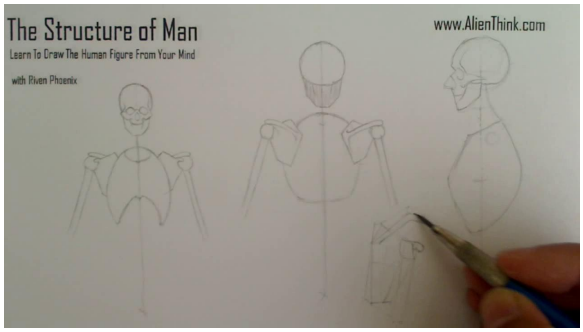
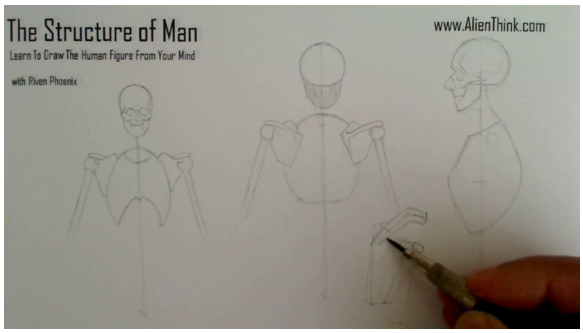
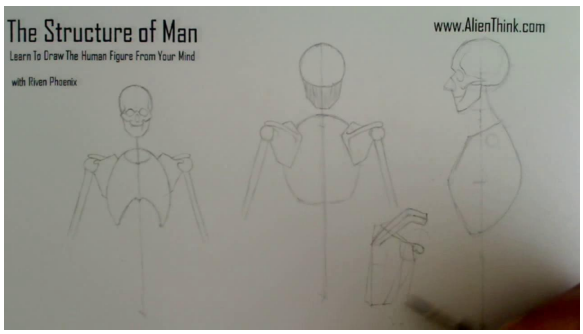
89		here, right, so it's really just going like this over here, right, so here I'm doing it kind of from
90		the top view here, because it's in perspective, right, so here you could just wing it and make it
91		like this 3D form in this way, right, so your ball socket would go here, so that's where you have
92		to kind of imagine it in drawing this out, right, so if I had to draw this out, now the thing is that

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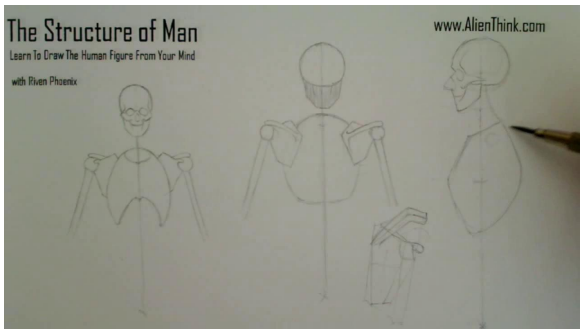
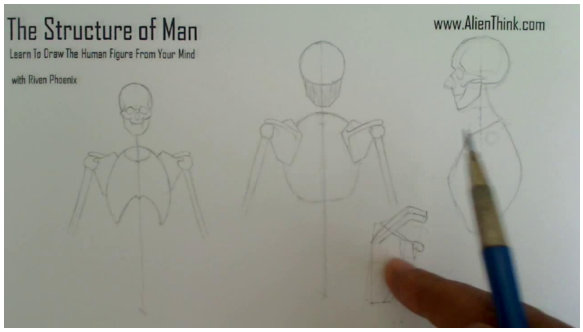
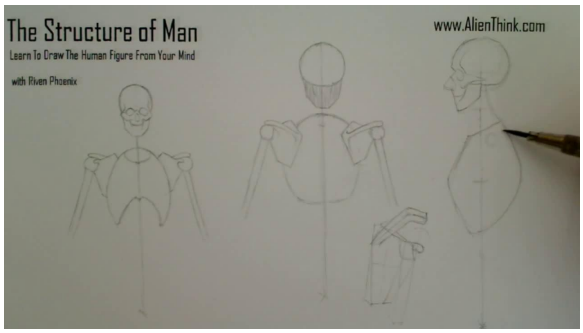
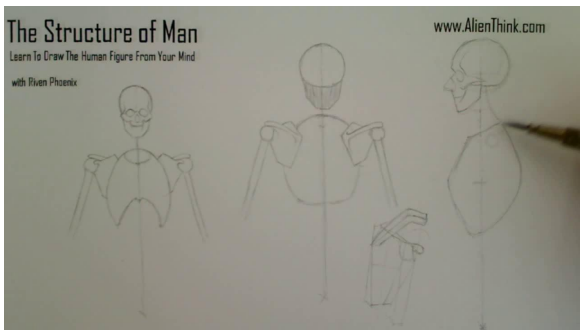
93		you all you need to keep in mind is that this is a 3D form in itself and this is a 3D form in
94		itself, right, so they have mass, so when you put, let's say if, imagine this to be like a book,
95		so, and just know where this circle is, right, so if I do the circle, I know that obviously it's
96		going to go a little above here, right, so what I can do is just look at this and say that okay,

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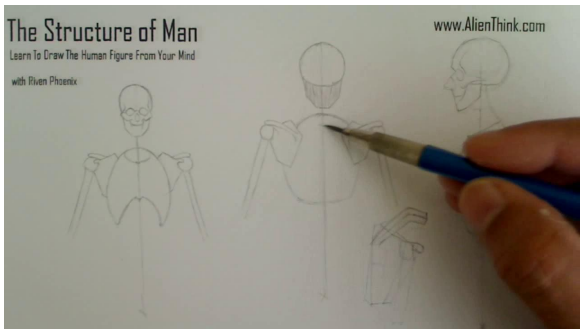
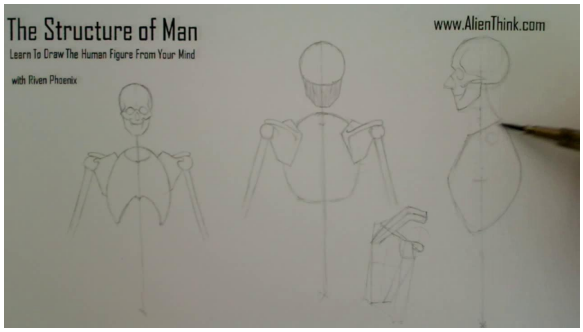
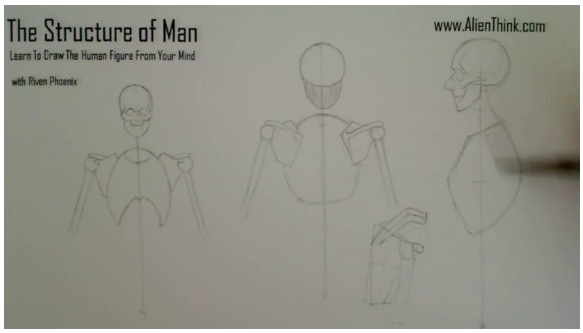
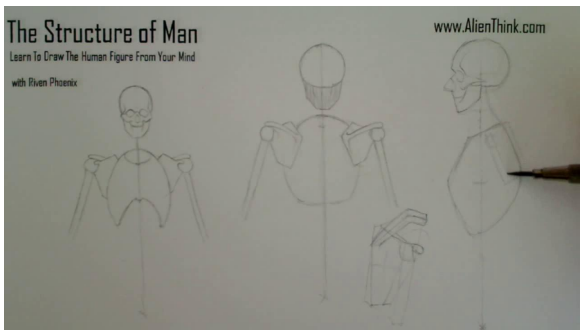
97		well, where the clavicle is, I decided it's going to be here, so it's going to be around here,
98		so it's like I'm placing, just imagine this that we're placing like this book
99		here on the side of this guy here, right, and it's going to come out just a little bit, it's like
100		this 3D dimensional object that we want to put down in this way, like I put like this book

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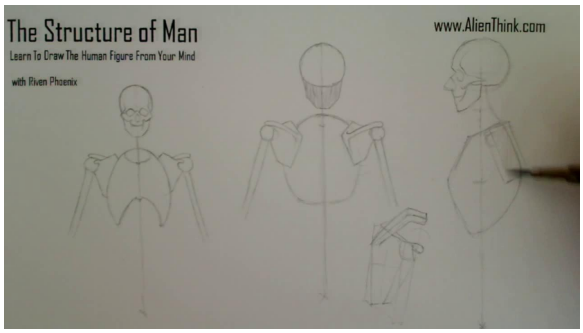
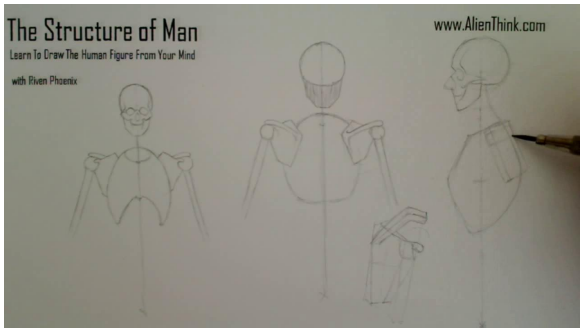
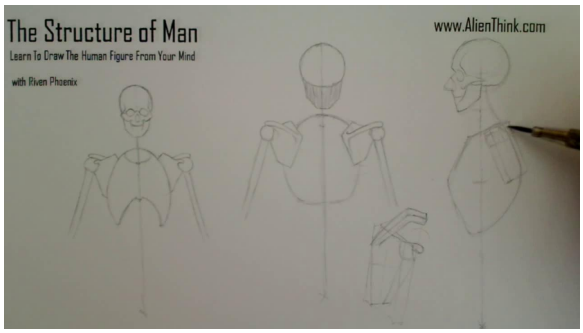
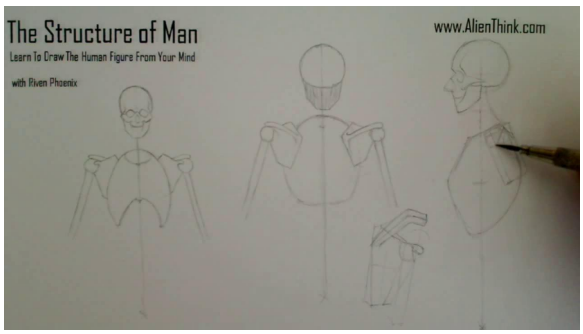
101		on the side of this guy, right, so once I have this, I can now just look at this and just experiment
102		with these concepts and say that okay, well to understand this, here what I need to do is first
103		understand okay, well how am I going to make this formula to come out in 3D, right, so it's
104		really going to be the same thing that we just did before, right, so your, see where this is,

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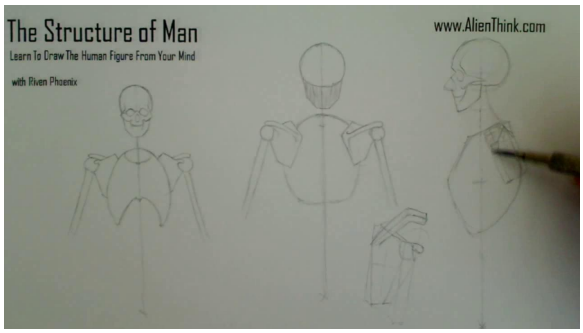
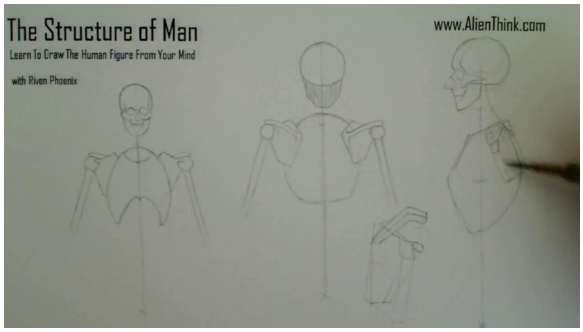
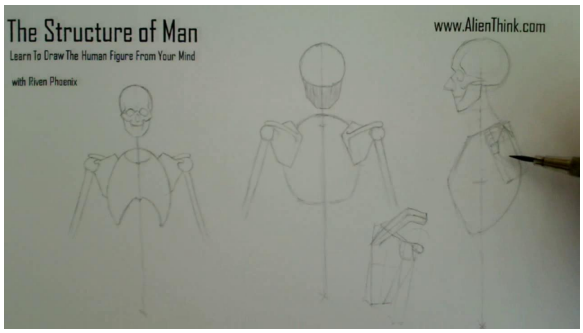
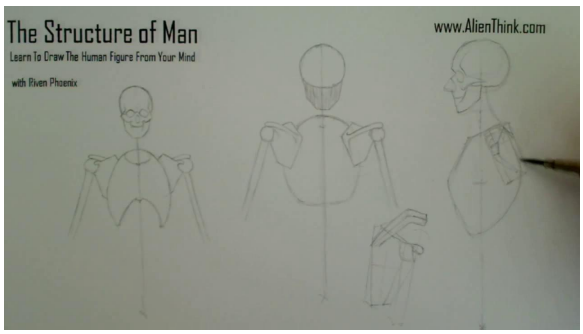
105		like how I did it, it's like I need to just move the circle down a little bit if I wanted to,
106		right, again your shoulder can be up and down depending on how relaxed you are, right, so if we
107		just look at this from this point of view, but we know that over here it's just going to go
108		in that direction and it's going to be like this, so let me actually clean this up so you can see

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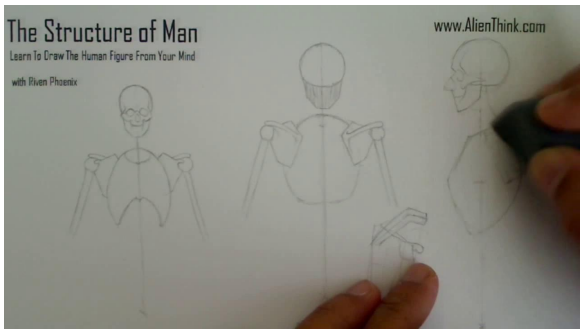
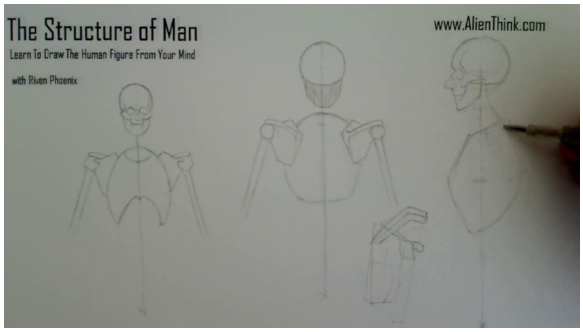
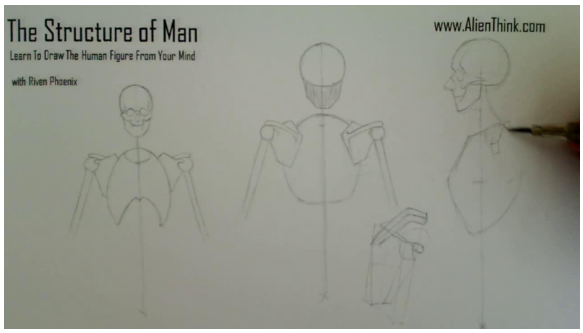
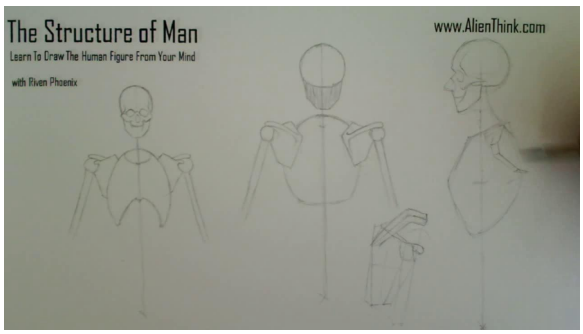
109		what I'm getting at, but I think you understand the concepts, just like it's the same thing as this,
110		you want to just imagine your idea in 3D, right, so here I'm going to make it like this over here,
111		going in this direction over here, put this over here like this and then meet that guy, go all
112		the way over there and then it's just coming back, right, so I put this as a concept of 3D and I

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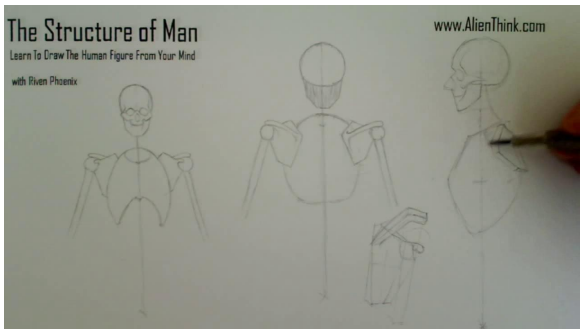
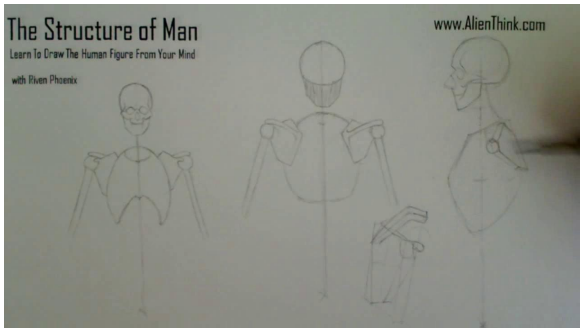
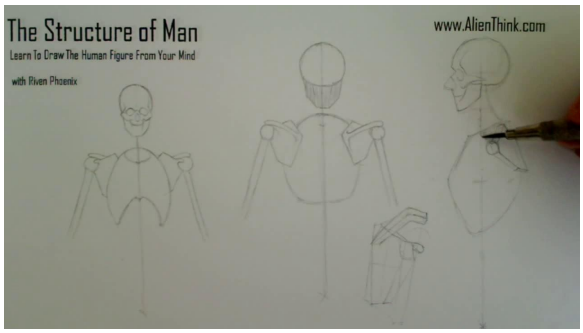
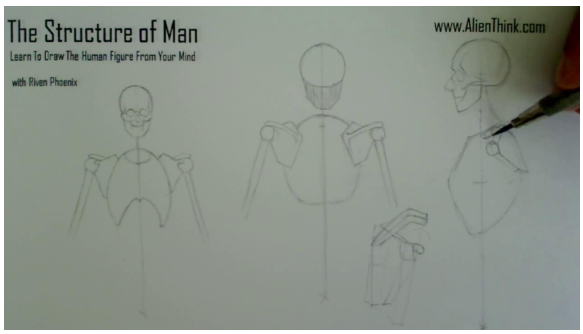
113		know that the ball joint is just going to be here, just like this, okay, and then on, on,
114		since we have this 3D grid still here, but we know that okay, I remember that it's really going
115		to be coming out a little bit and this thing is now just going to go, go back down in this way,
116		but remember you've got to just understand, make sure that you understand this concept,

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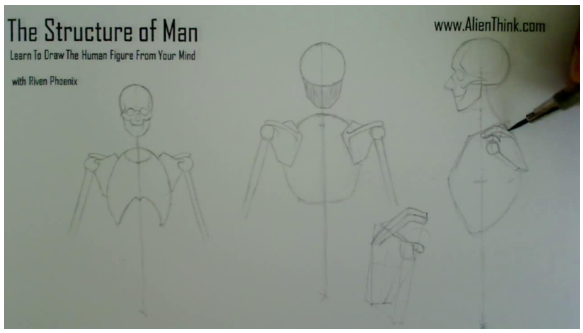
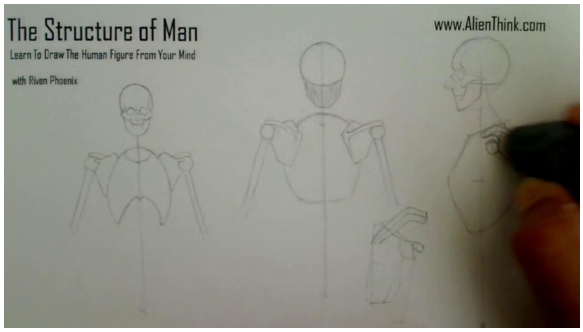
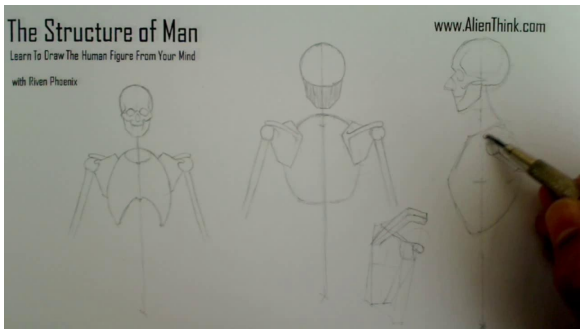
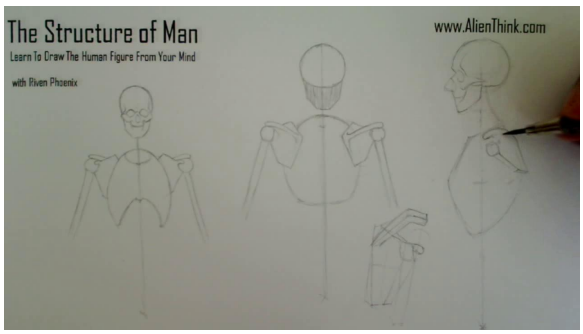
117		and I'm showing you that you have to imagine this stuff in 3D, right, so don't get too frustrated
118		with this concept here that I'm showing you, right, it's really just understanding okay,
119		I just need to, once I get the 3D object down, I can now just make it organic, like this,
120		right, just like this and just make it go in here, like that, right, and that's basically it,

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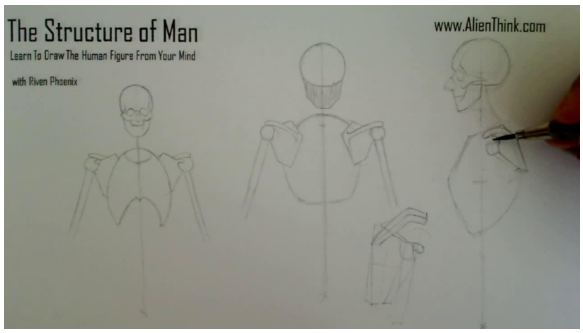
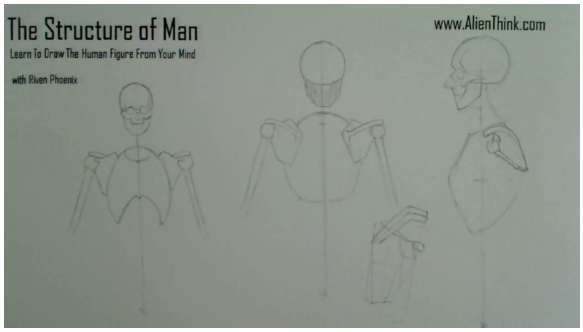
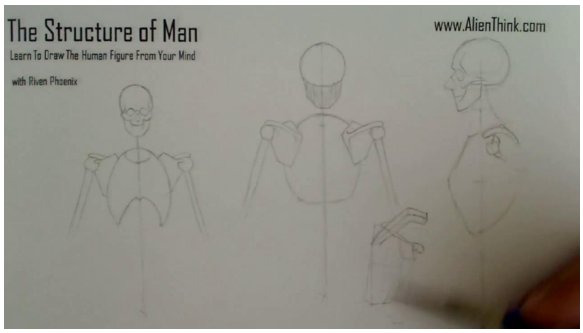
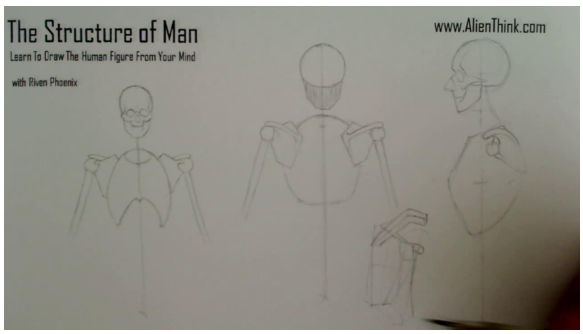
121		there's really nothing more to this than just understanding that this is going to be like this,
122		so now what we need going to do is just change this concept a little bit and just say that when
123		it's on this, it's really more of a, a little bit of a curve like this, right, so this 3D book is
124		really more of a curve, right, so here when you drew it, just know that okay, I just need to understand

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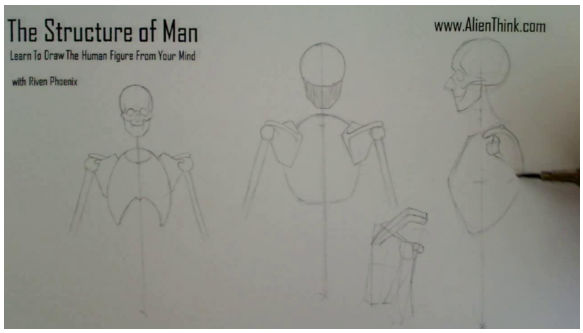
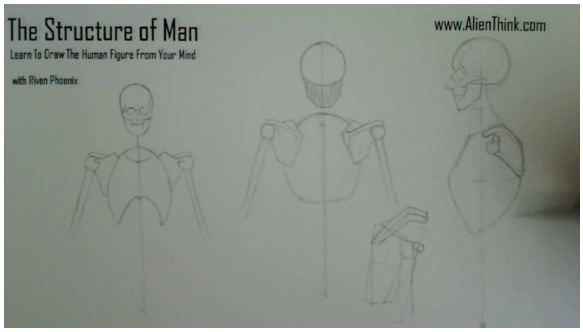
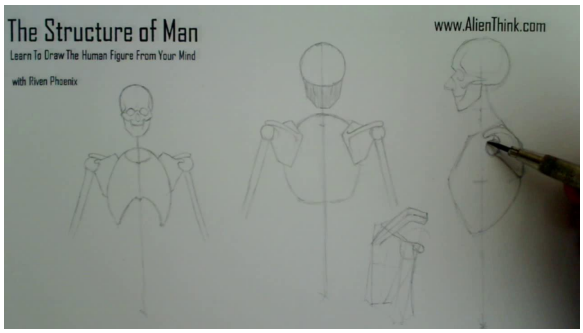
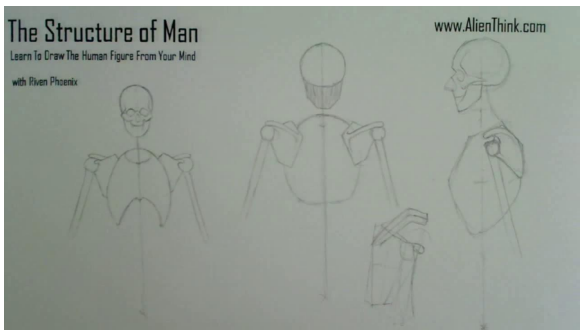
125		that this is really just like this and it's going to be like that, okay, so the only thing to watch
126		out for is then when you're putting this is because this is going to play an important role in
127		uh, later on, here I'm just going to put like this arm down over here, see this thing here when
128		I put it down, this scapula on the back, here I'm just taking a note of the mass, right, it comes

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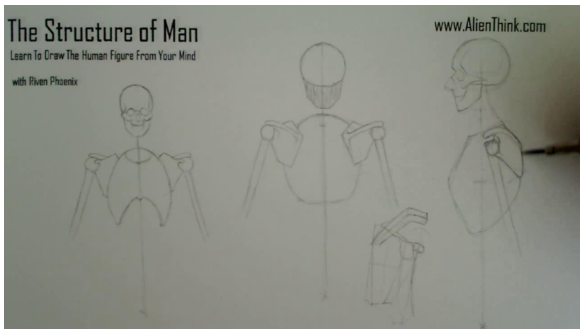
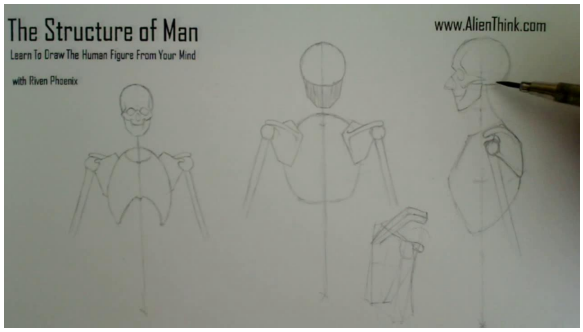
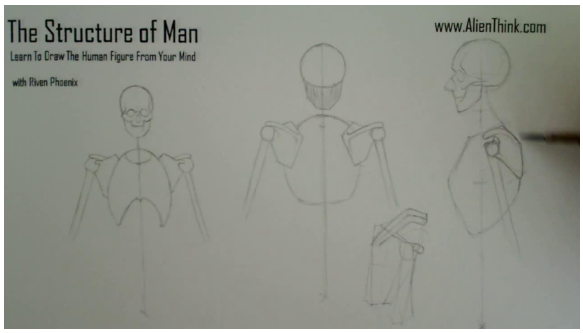
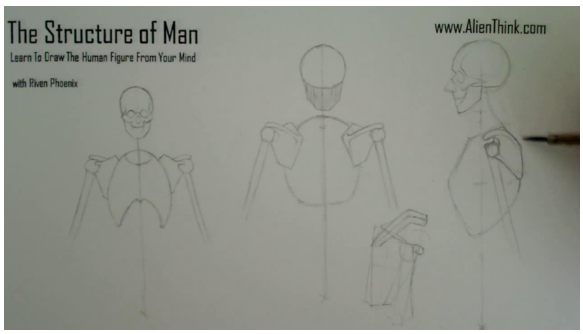
129		down here and look at this is the chest cavity and this is the mass and this is going to help you
130		understand is when we start to get into the spine area and the muscles that in the back over here,
131		see like if the back muscles came here, there would be like, you would have the spine area and then
132		you would get the back muscles in here and this is where you will get the delta, this is what's

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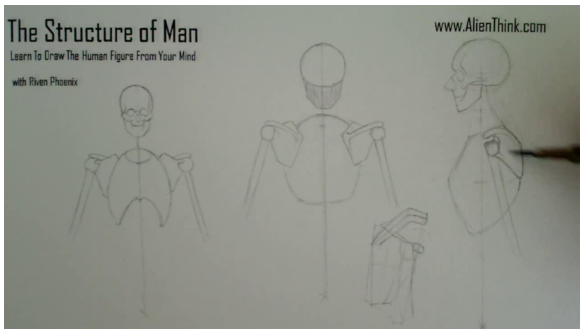
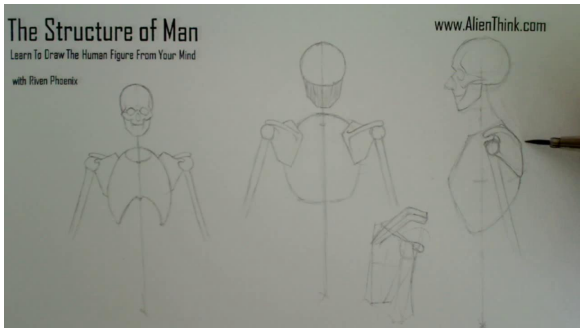
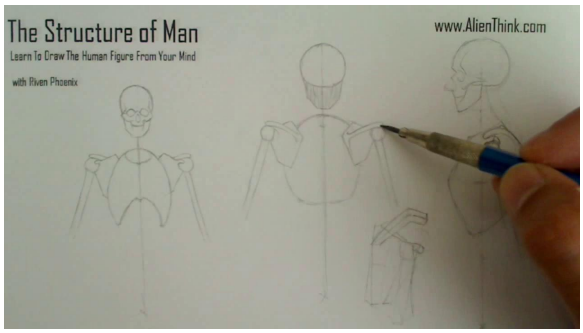
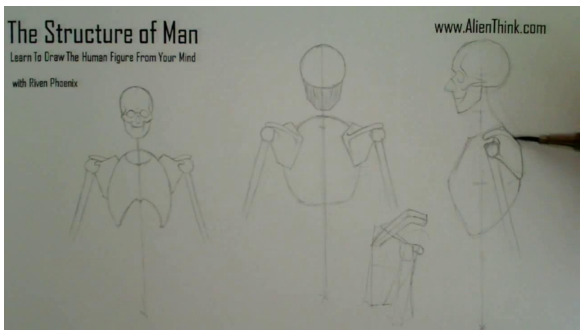
133		causes that perspective view that's for shortened view of how the muscles are, right, this scapula
134		pushes stuff out, so what you need to just keep in mind for future reference is that this line here,
135		this bone here is going to play an important role from the back view, right, and from the side view
136		is because the the back muscles are going to be connected like this and then the deltoid muscle

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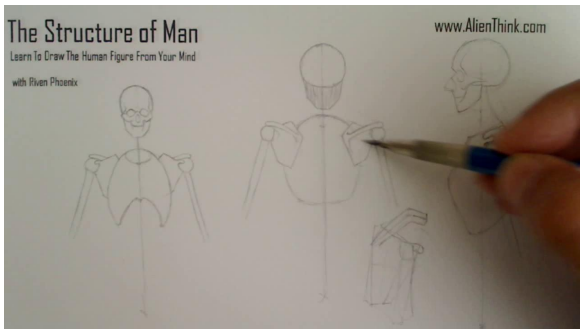
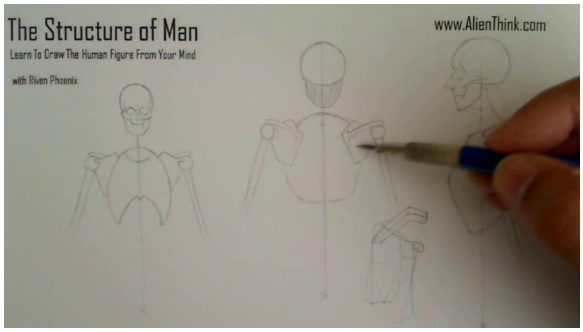
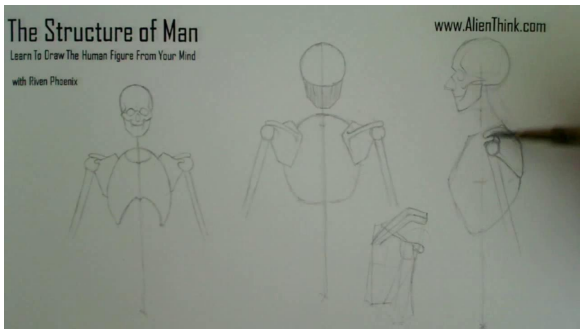
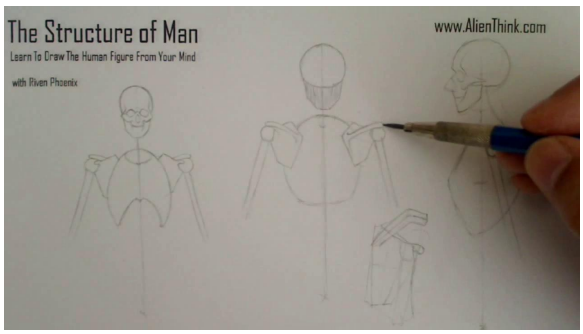
137		is going to be connected like this and you're going to get a muscle right over this, right, and then
138		you're going to get some muscles over here, right, so just know that you are from artistic point of view,
139		you will always want to be very aware of this bone structure from how this is over here,
140		the dip over here and then this line that's going across over here, right, this is what

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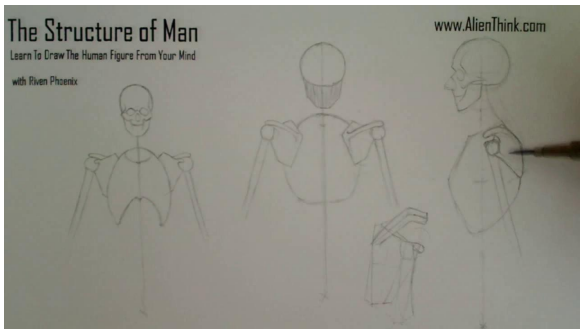
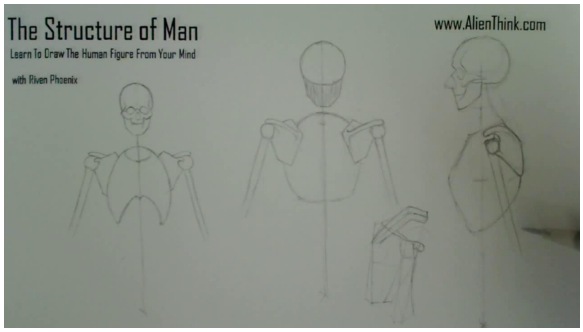
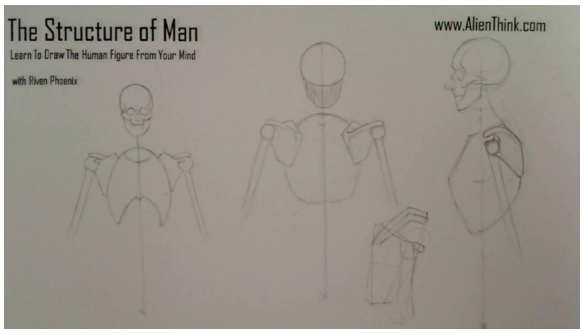
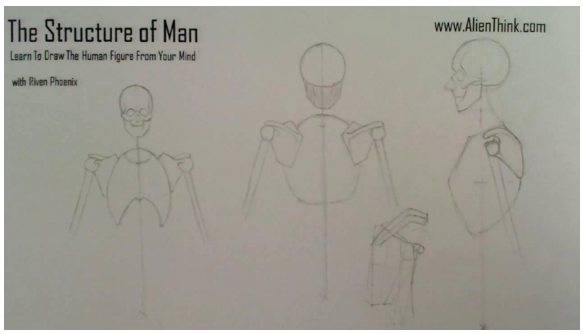
141		Michael Angelo is talking about, the statements that we could say here, if we look at when we
142		went through this research process, we could say that okay, I understand, this is what Michael
143		Angelo is trying to stay through his studies of the stuff that he's done in such all the surface
144		not of the ideas that he did, that he is talking about

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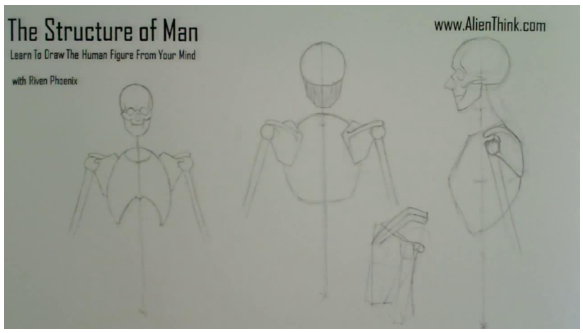
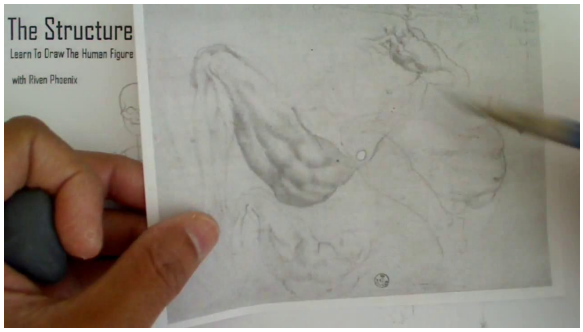
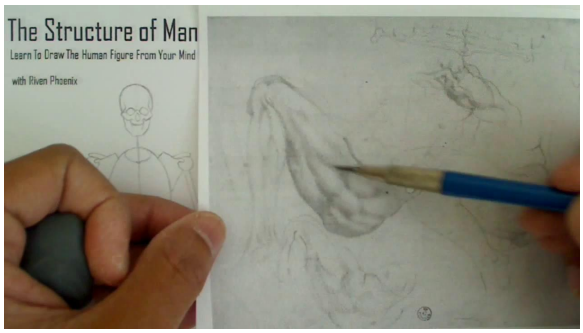
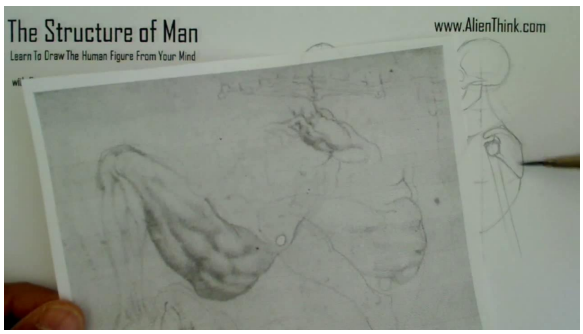
145		I'm trying to find one of his drawings here, okay, so even if you look at this drawing of the leg,
146		right, he's talking about the same thing, it's understanding how the bones are, then all the muscles
147		then the surface are not in it, right, so how when he puts it down, he's aware of the bone structure,
148		right, this just gets us aware of these concepts, right, even the stuff that Da Vinci did,

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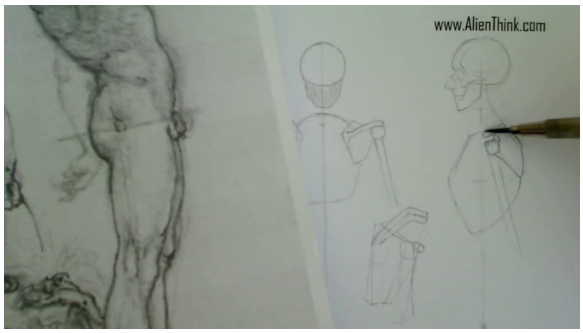
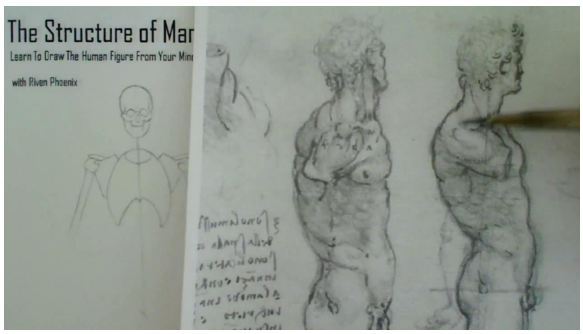
149		it's the same thing, right, so over here, this is what I'm talking about, that this shoulder
150		structure over here, see, there's this circle over here, that's what we're talking about as to how
151		it curves over here, right, and then it goes in the back that you got to be aware of what's going on
152		in the back of you over here, okay, so I'll see you in the next lesson, thanks.

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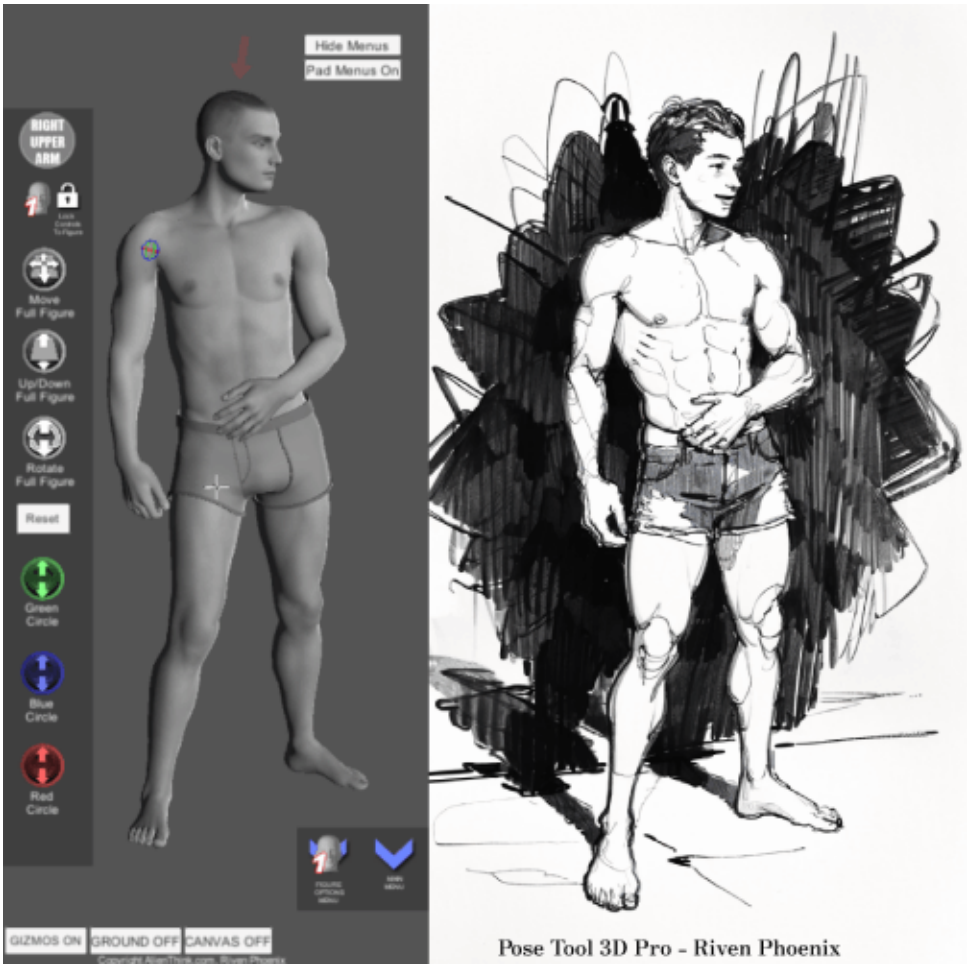

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